

# THE CAECILIA

A monthly magazine devoted to Catholic Church and  
School Music, and the Organ

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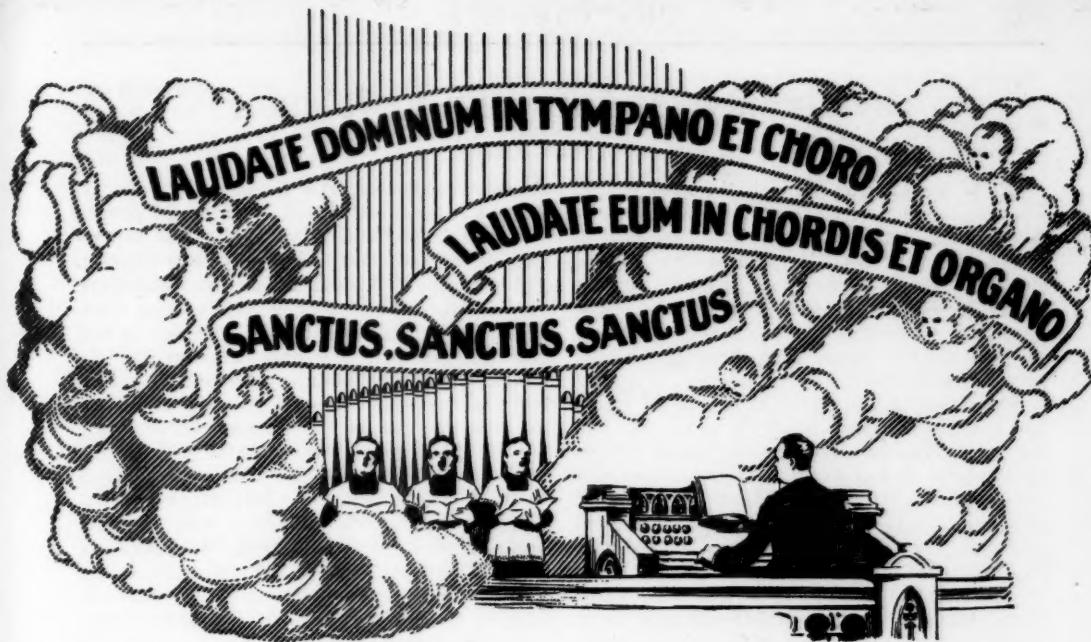
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## A MESSAGE TO OUR SUBSCRIBERS

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In January, 1912, THE CAECILIA printed an address of Rev. William Finn, C. S. P., delivered at the International Eucharistic Congress.

Father Finn, evidenced in this article the interest and clear thought which indicates why it is, that now, nineteen years later, he is still one of the best known choir directors in our country.

We reprint practically all of the address in this issue, as we believe our readers will find it of interest today, and note how appropriate still are the suggestions of Father Finn.

It's on the next page.

You will note that this issue of THE CAECILIA is considerably larger than past numbers; with your continued interest it will continue to grow, and improve, A.M.D.G. Tell your friends about it.

## DEVELOPMENT OF BOYS' AND MEN'S CHOIRS

by Father Finn

Of the sacred arts, music is the most subtle. The worshipper is absolutely at the mercy of its whims and caprices, sometimes irresistibly drawn into the very "Holy of Holies" by its sweet whispering of God and His love, and at others maddened to distraction by the cacophonies that not only offend the ear, but pierce through the soul to its depths and unmask its bitterest acrimonies.

The power and subtlety of the art of music are favorite platitudes with the poets and the amateurs. Let us pass on to something practical. My purpose in this paper is briefly to consider the aesthetic, as well as the liturgical fitness of choirs of boys and men to the vehicle of musical expression of the divine services; to consider then, the possibility of maintaining such choirs in our churches, and finally to review the particular difficulty of the musical situation as it confronts the average pastor on this continent.

### 1. THE SPIRITUAL AND ARTISTIC VALUE OF BOYS' AND MEN'S CHOIRS

The fulfilling of the reforms in church music inaugurated by His Holiness Pius X. in the Motu Proprio of November 22, 1903, involves not only a change in the type of music sung in our churches, but the more radical change of putting choirs of boys and men in the places generally occupied on this continent by choirs of women and men. The general understanding of the encyclical upon the subjects is that it deals chiefly with the use of the ancient plain chant. It is true that a considerable portion of the letter is devoted to the praise of this venerable form of ecclesiastical song, but one of its chief prescriptions is that "whenever it is desired to employ the acute voices of trebles, the voices of boys must be used in accordance with the ancient usage of the Church."

It is in this recommendation, precisely, that we experience our chief difficulty in complying with the reform.

In spite of the loyal good will expressed on all sides by the bishops, priests, and Catholic musicians, there is a very evident lack of appreciation of the boys' choirs as an artistic medium, and a general unanimity that it is equivalently impossible under existing conditions to organize and maintain this type of choir successfully except perhaps in Cathedral churches.

On this continent it has not yet been widely enough proven that the boy is more than an

amateur instrument. In England the voice of the boy is universally recognized as the proper and aesthetically correct vehicle for the expression of the sentiments of strictly sacred music, and agreeable to this convention, musicians there consider the ability to train boys to sing artistically as an indispensable qualification in the church musician. The point of view has obtained in England for many centuries; in fact, this and many of the other splendid traditions in both Catholic and Protestant church music are the heritage of pre-reformation days. In this country there has been but meager opportunity to study the boys' choir at its best but whenever the artistic traditions and scientific methods have been exemplified, the boys have won enthusiastic protagonists. The voice of a lad of eleven or twelve years, when properly trained and modulated, is irresistible. Pre-conceived ideas against this voice never fail to melt into enthusiastic approbation when its sweet notes, like the whispering of angels, draw the soul into the atmosphere which seems to have followed them from heaven.

It is unfair to measure the values of boys' voices by the raucous singing we have come to expect from them on this continent. To judge the possible effectiveness by the average American boy-singers is like estimating the beauties of poetry by the verses of a child in the elementary school.

The history of music bears witness to the employment of boys by the greatest music-makers of the world. The great name of Giovanni Pierluigi da Palestrina stands out prominently in this connection. It is a notable fact, too, according to Mr. Edward Dickinson, in his "Music in the History of the Western Church," that in all the more spiritual forms of religion both before and after Christ, the boy's voice has been consistently the great medium of interpretation in the treble parts.

Not until the effect of the Renaissance had made itself felt in the music as well as in letters and other arts, was there any notable tendency to abandon the traditional art forms. The birth and development of the modern opera brought about the apotheosis of the female voice. The influence of its sensuous appeal (I use the word in its more simple significance, borrowing it from the vocabulary of Mr. Dickinson) was soon felt by the musicians and a new era of music began. I do not wish to minimize in

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any measure the many charming features of the female voice. In certain types of music the woman is supreme; the temperamental color with which she invests every note cannot be counterfeited in the music of the opera, the ballad and certain types of folksongs.

But the very quality which gives her supremacy in such music, makes her voice the less perfect instrument in purely sacred music. The deep spirituality of plain chant and the mystical character of the polyphony of the 15th, 16th and early 17th centuries, seemed to demand the impersonal qualities and the mysterious intimations of boys' voices. In our day this need is abundantly proven. Take, for instance, the contrapuntal Masses and Motets with the Palestrinesque school of composition; these cannot be performed with the same religious effect by women as by boys. The relative ineffectiveness of music written in this style sung by any of the great choral societies of men and women, no matter how perfect their technique may be, when contrasted with the performance of a perfectly trained chorus of boys and men, like the choir of the Catholic Cathedral of Westminster, England, is unmistakably evident.

Whatever be the explanation, the deepest message of sacred music seems to come to the souls through the trained voices of the boys.

Here is another significant fact: in those churches of the United States, where choirs of boys and men furnish the music for the liturgical services, the attendance at High Mass and Vespers is noticeably larger than at other churches. In most of our churches only a meager handful of worshippers attends the solemn celebration of the Eucharistic mysteries, and the office of Vespers has become generally so unpopular that in many churches it is never sung save perhaps on Christmas and Easterday. If you will pardon the personal allusion, I should like to say that I have made a thorough investigation of these conditions throughout the United States, and I have found that boys' choirs (you understand that I mean well trained choirs) are an immense help to religion, and that the seating capacity of the churches where they sing are filled to their capacity even on the ordinary Sundays of the year. Not only are the always reliable female devotees in evidence at these services, the men, too, become interested, and instead of remaining satisfied with the shortest service which will fulfill the obligation of hearing Mass, encouraging numbers of men assist at High Mass, and return in the afternoon or evening to Vespers and Benediction of the Blessed Sacrament. World-

lings, clubmen, non-Catholics and even atheists have succumbed to the spiritual attractiveness of these services. The music of the church is endowed with almost divine powers of appeal, and many a soul, to my own knowledge, has found in it an avenue of God's grace.

It is scarcely necessary to amplify this subject further. No one who has been privileged to hear the singing of trained choirs of boys and men will challenge the fitness of these choirs to sing the music of the Church. The master compositions of the world revealed their heavenly beauties through the voices of the boys, and if there is to be any real progress in the art of ecclesiastical music in this country, the starting point of the reform must be first in extending the appreciation of boys as the instrument of expression, and then in working out a scheme by which the proper methods of procedure may be extended to the musicians upon whom the fate of the boys' choirs movement practically depends.

## 2. IS IT POSSIBLE TO MAINTAIN ARTISTIC CHOIRS OF BOYS AND MEN IN CHURCHES ON THE AMERICAN CONTINENT?

Clergy and musicians generally here are of the opinion that conditions are not favorable for the best development of such choirs. The success of the great choirs of Europe and America is usually ascribed to an uncommon supply of beautiful voices, and to extraordinary financial resources. I am personally acquainted with most of the successful choir masters here, and I cannot call to mind one who commands better talent or greater resources than are found in the average parish of our cities and large towns.

In the average city parish there are plenty of boys who are possible choristers, and enough suitable and willing men to furnish an adequate section of tenors and basses. The beautiful voices heard in some of our greater choirs are the product of assiduous training, and in the majority of cases were of but average quality when accepted. Choir boys are made, not born. This is an axiom among choirmasters. The rough and ready boy, the nervous, noisy rascal, whose chief talent seems to be in creating mischief, the always-in-the-way lad, whose only apparent excuse for living is the fact that God created him, and that some day in the remote future he may become a useful man, these are the types of boys that even the most successful choir master has to educate into the choristers whom so many think are young cherubs loaned by a special arrangement with heaven to chosen choirs.

*(Continued on Page 229)*

## The Caecilia

OTTO A. SINGENBERGER ..... Editor  
 (St. Mary of the Lake Seminary,  
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## Scandicus and Climacus

### A FEW FUNDAMENTAL PRINCIPLES FOR OUR CHURCH CHOIRS

The principal care and the greatest attention should be given to the Gregorian Chant; therefore it should never be sung "prima vista," but only after a previous, careful rehearsal. The parts which are usually rendered in the Gregorian, are (a) *the Introit*. On ordinary Sundays and festivals it might be intoned, and the remainder be recited on one tone;

Those choirs certainly do best that sing the entire *Introit*; but in Masses at which incense is not used, the Celebrant is frequently detained. Recitation is a facilitation for the singers, and as such is allowed. A beautiful recitation, however, demands careful practice, because most of the singers are not familiar with the Latin language. The chanting of the *Introit* does not, after all, present many difficulties, and I, for my part, cannot be reconciled with merely reciting it, unless it were the repetition of the *Introit* after the *Gloria Patri*, which ought always to be sung. **the Psalm**

**Verse** and the *Gloria Patri* should be intoned by two chanters of the first half of the choir, and continued as the *Graduale Romanum directs*; whereupon the *Introit* will be repeated or recited as heretofore.

To sing a four-part arrangement of the *Introit* is to be recommended only when the remaining parts of the *Ordinarium Missæ* are sung in

Gregorian Chant. The latter should invariably be done in Advent and Lent, and without weighty reasons, one ought not to deviate from this rule, which best corresponds with the wishes of the Church and the liturgical character of the season. It would be inconsistent to give the "*Missa Papæ Marcelli*" or any other Mass of a similar festal character upon the Sundays of Advent or Lent; —there plain chant only, is in place.

— 2 —

It is advisable to sing a figured *Credo* only upon solemn feasts; for the ordinary Sundays and festivals the choral *Credo* is better adapted. The Gregorian *Credo* ought to be insisted upon even more forcibly for Septuagesima and the two following Sundays,—unless, which is even better, these three Sundays be treated as the Sundays of Advent and Lent, and the Ordinary of the Mass is sung in the Gregorian. A four-part "*Et incarnatus est*" might be inserted in the choral *Credo*, or a figured close may be added.

— 3 —

The director ought to be judicious in the choice of figured Masses, and not select such as might be too difficult. He ought to choose the simple and plain Masses for ordinary Sundays, reserving those of a more joyous and festive character for the feast days.

— 4 —

Since in High Masses that are not "solemn" nothing detains more than the *Gradual* sung entirely, it is best to recite everything and sing only the *Alleluia*. A short *Falsibordoni* may also serve the same purpose.

— 5 —

When the choral Offertory has been sung, nearly always a long pause ensues, during which an appropriate motet or a simple hymn, corresponding to the character of the feast, may be added. If a figured *Credo* has been sung, I would recommend a plain chant offertory, followed by an appropriate organ interlude; otherwise the singers will become fatigued. In general, I do not know of a more fitting place for soft and quiet organ-playing than after the Offertory until the Preface, and after the *Sanctus*, unless

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in the latter case, absolute silence is preferred. The rule of alternation ought always to be observed. Nothing is more disturbing and annoying than this eternal organ-playing. Thus also, it is not advisable, after having sung a four-part *Credo* and *Offertory*, to sing again,—there a quiet, devotional organ interlude would be more gratifying, and this change would make a very favorable impression. In every High Mass one ought to alternate between four-part and choral singing and recitation. A grave error in a four-part Mass composition is not to have the four-part setting alternate with three and two-part or solo phrases. Just so intolerable it is to hear the entire Ordinary and Proper of the Mass performed in full chorus. Where there is no variety, fatigue and *ennui* will be the inevitable result, which even a faultless rendition cannot prevent. One might also alternate with singing "*a capella*" and with organ accompaniment.

I have here enumerated only a "few" fundamental principles for our choir. In particular do I wish to remind choir-directors that they themselves are often to blame when complaints are made against the long duration of the Divine Service or of tediousness. Must they sing a harmonized *Credo*, while the choral is so much better, and requires only about five minutes for performance? Why do they not recite the *Introit*, *Gradual*, *Communio*, one or two *Agnus Dei*, and even parts of the *Gloria*? And why these complaints of tediousness, but because the choir sings in a dilatory manner?

— 6 —

If, after the intoning of the *Gloria* and *Credo*, or before the *Gradual* *Sanctus* and *Benedictus*, it should be necessary to play an introduction, this should be a short cadence of only two measures. It is still better to give the triad, and then begin at once with the chant.

— 7 —

The director may not call "*piano*" or "*forte*", nor whisper, nor beat upon the music-desk, or in any other manner make himself so audible and conspicuous that the audience will be disturbed. Whoever does not discipline his choir to be so attentive to the least hint and direction of the choir-master that such signs are not necessary, does not understand directing at all, and is entirely unfit for his position. Let him lay down his *baton* and become what he will, but choir-directing he should let alone.

OTTO A. SINGENBERGER

## PROGRESS

The summer schools have finished their courses, and hundreds of Sisters, Priests, and Organists are better equipped to take up the music work for the coming season.

At St. Mary-of-the-Woods, Indiana, Professor Joseph B. Murray gave a course on School Music to over five hundred Sisters. At Collegeville, Minnesota, the courses on church music under the direction of the Benedictine Fathers were well attended, as were those at the Pius X School in New York City. In many dioceses courses of similar nature were available, and the ultimate reflection of this schooling should be represented by better church and school music during the coming year.

Those who took these courses, should stimulate and encourage others to take such training next year by their example and by their personal contact with prospective students. To improve church and school music, the first step is the training and education on the part of the leaders, the Priests, Sisters, and Choir Directors. They in turn will impart their understanding to those under them. Those who took courses this year have done their part to advance the cause of good music, and have shown a conscientious, sincere interest in their work that will eventually bring profit to themselves and those they train.

\*\*\*\*\*

In South Africa a society for the cultivation of Liturgical Music in the Transvaal Catholic Churches has been formed. Lists of recommended music will be issued to all Choir-masters in the Transvaal Vicariate.

\*\*\*\*\*

In Europe this summer, many American Organists have visited the great shrines. Pietro Yon renewed old acquaintances in Rome, F. S. Palmer again visited England, Rev. Peter H. Schaefers returned to Germany for a few months, and many others took pleasure in seeing the great organs and choirs of the famous "old world" cities.

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The next big step in the progress of parochial school music will be the granting of more time for music periods. Public Schools are already granting this time, for vocal and instrumental work, recognizing the value of music study in all its phases.

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## THE UNMUSICAL PASTOR AND HIS CHOIR

By REV. J. J. PIERRON

Stepping into the rectory after Mass Sunday, the writer tuned in. The first move of the dial brought in a beautiful polyphonic Kyrie. He leaned back anticipating a half hour of genuine Church music. The Kyrie over, the Scripture lesson for the day was announced and with it unalloyed disappointment. Then came the reflection that non-Catholic churches have appropriated our own lovely music while Catholic congregations are fed on rubbish a la Farmer, LaHache " aliorumque plurimorum ". Why?

Lately the writer has been asked several times "what can a priest do who knows nothing about music?" We might counter with "what does the priest do who knows nothing about building and construction work? about medicine? about the cobbler's and the tailor's craft?" Here is the answer to a question which might be of more than particular interest.

It is highly important that the pastor, whether musical or otherwise, take a live interest in the music produced in his church. Since music constitutes an essential part of the solemn liturgy, the pastor as "rector ecclesiae" and director of all liturgical functions has the right and duty to supervise all musical productions connected with the liturgy. He can no more escape the responsibility for the manner of music executed in his church than for the rubricality of what transpires at the altar.

Even the most unmusical pastor can have no excuse for not being thoroughly conversant with the ecclesiastical regulations concerning this matter. The ignoring of such commonplaces as e. g., that the choir must render the variable parts of the Mass completely, albeit simply; that the music may not be frivolous or theatrical; that the organ may not play during Advent, Lent, and Requiems except only as a necessary support for the voices and must in that case be silent as soon as the voices are silent; that the use of chimes in the organ has been specifically forbidden, etc., cannot be condoned on the plea that the pastor is unmusical.

Guides to Catholic Church music have been published and approved lists have been prepared for the different dioceses which, though not containing all the good music ever published, do contain enough to satisfy the taste of the most exacting as well as those of lesser demands. They are, moreover, revised and enlarged from time to time so that no one need run the risk of choosing unliturgical music by an appeal to questionable sources.

He can, moreover, attend the rehearsals occasionally or, better still, regularly. His very presence will add gravity and dignity to that indispensable preliminary whose tedium he can lift by explaining the liturgical text or the action which the text accompanies. Historical digressions are always very interesting and instructive.

What a broadening of the singers' liturgical understanding will not result and how their zeal and love for their sublime office will grow!

A word of approval now and then will work wonders. It seems indeed that, in the absence of other remuneration, the singers are entitled to the encouragement which the pastor's personal interest is bound to evoke; nor will this happy effect be restricted to the choir members. Singers fired with real love for their holy task will not only sing more willingly, but better. Singing with a glad heart and pure motive, their song will affect the listeners more directly and favorably. Our holy liturgy is by its very nature a corporate action in which the individual becomes a part of the whole. The self-seeker, always hateful, is never so repulsive as when he attempts to usurp what belongs to God. If the pastor succeeds in awakening a pure intention in the hearts of his singers, he has accomplished something of inestimable value. The liturgy is the source of our religious life; it must be the pastor's supreme interest to keep it free from base alloy.

No one can produce satisfactory results without the necessary equipment. It must be discouraging to a willing choir director to be expected to face demands which he is unable to meet for want of the proper material means. To maintain discipline and efficiency in a volunteer organization consisting chiefly of young people whose levity, not to say frivolity, is as trying as it is general, is a task demanding extraordinary tact and next to infinite patience. Cruel indifference only can make it more difficult by compelling the director to provide his own musical material or by limiting him to so few copies as to challenge the dissatisfaction of the singers.

The pastor should ungrudgingly provide, as a minimum, a sufficient number of copies of each of the following: first, the Gradual. Excerpts of this book, specially prepared for the average parish church, are obtainable in modern notation. Second, a suitable collection of offertories and motets in part harmony. Third, Benediction service, and last, but not least, a good vernacular hymnal for congregational use.

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## CURRENT COMMENTS

### LONDON, ENGLAND.

The 75th anniversary of the coming of the Benedictines to Ramsgate, Kent, was celebrated at a great gathering on August 13th. His Eminence Cardinal Bourne, Most Rev. Joseph McDonald, Archbishop of Edinburgh, seven abbots, and many clergy attended. A civic reception was accorded the Cardinal and the Mayor and the Corporation took part with the ecclesiastics in a procession through the town.

### SYDNEY, AUSTRALIA.

Mass was celebrated for the first time at Brighton Lesands, Botany Bay, the place where Captain Cook landed so many years ago, and in a direct line across the bay from the last resting place of Pere Receveur, who accompanied La Perouse, the explorer to Australia. His Grace the Archbishop attended, and the children from the Rockdale school choir rendered the "Missa de Angelis" with an "O Salutaris" by Moreno at the Offertory. The convent orchestra assisted the choir. This event was hailed as an epoch in the advancement of the Catholic Church on the Illawarra line.

### SOUTH ORANGE, N. J.

At Seton Hall College on June 29th, Charles F. C. Schreiner, Mu. Dr., presided at the organ during the exercises which marked the 75th anniversary of that institution of learning. Doctor Schreiner has been fifty years at St. John's Church, and his father preceded him at the same church.

### NEW YORK, N. Y.

At the Convention of the National Association of Organists (September 7-11) Melchiorre Mauro-Cottone who was prevented by illness from performing at the American Guild Convention, will be heard. A demonstration of Catholic Church music, both ancient and modern will be given by a selected group from the Schola Cantorum under the direction of Hugh Ross.

Rev. James M. Leavey, S. J., in charge of music at the Church of St. Ignatius Loyola on Park Avenue is preparing to program the Mass in honor of Christ the King by Rev. George Predmore, for the feast day of that saint. The choir performances and the rendition of practical liturgical music of all schools attracts many visitors during summer and winter at this church.

### SKOWHEGAN, MAINE.

In the presence of the Most Rev. Bishop Murray, Reverend J. L. A. Renaud, beloved priest, known throughout the state of Maine, celebrated his 25th anniversary of ordination, concurrently with the 50th anniversary of his church, Our Lady of Lourdes, on August 30th. The music was directed by Mr. O'Byrne, and T. Francis Burke of Boston, was guest organist for the occasion.

### MANCHESTER, N. H.

The funeral of Bishop Guertin, was attended by the Apostolic Delegate, His Eminence Wm. Cardinal O'Connell, and other church dignitaries. The music program conformed to the new order requiring gregorian chant at services attended by Bishops or Archbishops. The late Bishop was a constant advocate of liturgical music, and had ordered gregorian chant or approved music for his diocese. Thousands mourned his death and messages of sympathy were received from all over the country.

### WASHINGTON, D. C.

Armand Gumprecht, 70 year old organist formerly of Boston, and intimate of the leading church musicians of forty years ago, is still active in church work here. He was a pupil of John Singenberger at St. Francis, Wisconsin, and is accordingly well versed in the liturgical requirements.

### BOSTON, MASS.

Joseph Ecker, will again be at the head of the popular K. of C. Choral Society in the fall. This organization has become the outstanding Catholic choir organization in this section, and a singing membership of 200 members is hoped for, this fall. Church singers who are members of the Knights of Columbus, are invited to join now, and can do so by getting in touch with the director care of The CAECILIA. Membership in this organization will benefit conscientious singers technically, give publicity to the K. of C., in a dignified, cultural manner, and prove to be most enjoyable socially, for the singer. This organization was chosen for the big receptions to distinguished visitors, by the City government, sang at the 50th anniversary of the graduation of His Eminence Wm. Cardinal O'Connell, at Boston College, and was heard on the radio during the past season.

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## OUR SUPPLEMENT THIS MONTH



Father Schaefers at the Organ

### REV. PETER SCHAEFERS

Born 1890 in Bochum, Westphalia, Germany. Studied at public high school and Benedictine seminary; was ordained in 1916. Soon afterwards appointed Chaplain in the German army.

After the war he acted for 6 years as prefect, teacher and director of music at the Benedictine college of Ettal near Oberammergau in Bavaria. At the same time he was first organist of the abbey Ettal.

In 1928 he followed an invitation of Bishop Schrembs and came to the U. S. A. Since then he has been assistant and organist at St. John's Cathedral in Cleveland, Ohio.

Musical training: His father was a public school teacher in Germany from whom he received first piano lessons. His teacher in harmony and counterpoint was Hermann Brueck. In the Gregorian chant he was instructed by the Benedictine Fathers. His teachers at the musical academy in Munich, Bavaria (Staatliche Musikakademie in Muenchen) were Professor Schwickerath and Professor Karl Felix Mayer. Degree: Professor in Music for public high schools.

At the present time he is writing new accompaniments for the Catholic edition of the Teacher's Manual; The Progressive Music Series, to be republished soon.

### BLESSED JULIE BILLIART

Julie Billiart was born of humble peasants in Picardy, France, 1751. At the age of sixteen, she became a paralytic. While the French Revolution was devastating the land, she assembled about her couch children and adults for religious instruction. Providence gave her a companion in the person of Mademoiselle Blin de Bourdon of noble parentage. In religion she was known as Mother St. Joseph and became Mother General of a prosperous religious community after the death of Mother Julie.

In 1805, with the assistance of Father Varin, S. J., Julie Billiart founded the congregation of the Sisters of Notre Dame for the instruction of poor children. After a miraculous cure, effected through the prayers of Father Infantin, S. J., the foundress undertook arduous labors for the extension of her order. Persecution attended her efforts to the end of her life. A misunderstanding occurring with her ecclesiastical superiors, the order was transferred from Amiens, France to Namur, Belgium in 1809, from whence it has spread to all parts of the world.

Mother Julie died April 8, 1816 revered as a saint. Her outstanding virtue was trust in God. "How good is the good God" was her watchword.

She was beatified in 1906. The cause of her canonization is now in progress. Two of the three miracles necessary have already been accepted as authentic by the Holy See.

During the "Culture War", 1870-1877, the Sisters of Notre Dame, in company with other religious and priests were expelled from the German provinces. At the invitation of the Rt. Rev. Richard Gilmour, a group of eight Sisters of Notre Dame arrived in Cleveland in 1874 to undertake the direction of the schools of St. Peter's parish. The pastor was the Rev. Francis Westerhold, a life-long friend of the Sisters. After his death, in 1897, he was succeeded by the Rt. Rev. Nicholas Pheil, who, in turn, proved to be ever a true benefactor of the community of Notre Dame. The Mass in honor of Blessed Mother Julie Billiart has been dedicated to him.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Dedicated to Rt. Rev. Msgr. Nicholas Pfeil.

# Missa in honorem Sanctae Juliae Billiart

For Three Equal Voices

## KYRIE

Rev. PETER H. SCHAEFERS

Moderato

The musical score consists of four systems of music. The top system shows the vocal entries with dynamic markings *p*, *cresc.*, and *p*. The second system begins with *mf* and contains three stanzas of the Kyrie text: "Ky - ri - e e - le - i - son," repeated twice. The third system begins with *mf* and contains three stanzas of the text: "Ky - ri - e e - le - i - son, e - le - - - i - son," followed by a repeat sign. The fourth system begins with *p* and contains three stanzas of the text: "Ky - ri - e e - le - i - son, e - le - i - son," followed by a repeat sign. The piano part is present in all systems, providing harmonic support.

Chri - - ste e - le - i - son, e - le - i - son, e - le - i - son,

son, e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son,

le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

*p* *molto rit.*

Chri-ste e - le - i - son.

*p*

Chri-ste e - le - i - son.

*p*

Chri-ste e - le - i - son.

*molto rit.*

*a tempo*

*p* *poco a poco* *crescendo*

*mf*

Ky - ri - e    e - le - i - son,    Ky - ri - e    e -

*mf*

Ky - ri - e    e - le - i - son,    e - le -

*mf*

Ky - ri - e    e - le - i - son,    e -

*mf*

le - i - son,    Ky - ri - e    e - le - i - son,    e - le - i - son.

*mf*

- - i - son,    Ky - ri - e    e - le - i - son,    e - le - i - son.

*mf*

le - i - son,    Ky - ri - e    e - le - i - son,    e - le - i - son.

## GLORIA

Allegro moderato

Et in ter - ra pax ho - mi - ni - bus bo-nae vo - lun -  
 Et in ter - ra pax ho - mi - ni - bus bo-nae vo - lun -  
 Et in ter - ra pax ho - mi - ni - bus bo-nae vo - lun -

Allegro moderato

Et in ter - ra pax ho - mi - ni - bus bo-nae vo - lun -

*mf* ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus  
*mf* ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus  
*mf* ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus  
*p* *rit*

Poco accel.

*mf*

te. Gio - ri - fi - ca - mus te. Gra - ti-as a - gi-mus ti - bi pro-pter  
*mf* *cresc.*

te. Gio - ri - fi - ca - - mus te. Gra - ti-as a - gi-mus ti - bi pro-pter  
*mf* *cresc.*

te. Gio - ri - fi - ca - - - mus te. Gra - ti-as a - gi-mus ti - bi pro-pter  
*mf* *cresc.*

Poco accel.

Moderato

*p* *mf*

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - le - stis,  
*p* *mf*

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - le - stis,  
*p* *mf*

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - le - stis,

Moderato

*f*

De - us Pa-ter o - mni - po-tens. Do-mi - ne Fi - li, u - ni -

De - us Pa-ter o - mni - po-tens. Do-mi - ne Fi - li, u - ni -

De - us Pa-ter o - mni - po-tens. Do-mi - ne Fi - li, u - ni -

*f*

ge - ni-te, Je - su Chri - ste.

ge - ni-te, Je - su Chri - ste.

ge - ni-te, Je - su Chri - ste.

*Poco agitato*

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tri - s. *rit*

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tri - s. Qui

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tri - s.

*Poco agitato*

Moderato *mf*

mi - se - re - re no-bis.

*mf* *p*

tol-lis pec-ca - ta mu-ndi, mi-se - re - re no-bis. Qui tol-lis pec- ca-ta mu-ndi,

*mf*

Moderato mi - se - re - re no-bis.

*mf*

su - sci-pe de-pre-ca-ti-o-nem no-stram. *mf* *mi-se-*

*mf*

su-sci-pe de-pre-ca-ti-o-nem no-stram. *mf* *mi-se-*

*mf*

su - sci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex - te-ram Pa-tris,

*mf*

*mf*

*Maestoso \**

re - re, mi - se - re - re no - bis. Quo - ni - am tu so - lus sa - nctus.

*mf*

re - re, mi - se - re - re no - bis. Quo - ni - am tu so - lus sa - nctus.

*mf*

mi - se - re - re no - bis. Quo - ni - am tu so - lus sa - nctus.

*Maestoso \**

\* Motive: Holy God (*Grosser Gott*)

M. & R.C. 563-20

Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,  
 Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,  
 Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

## Agitato

Je-su-Chri-ste. Cum Sa-ncto Spi-ri-tu, cum  
 Je-su, Je-su Chri-ste.  
 Je-su, Je-su Chri-ste.

Agitato

Sa-ncto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men, A-men, A-men.  
 Cum Sa-ncto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men, A-men.  
 Cum Sa-ncto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men, A-men.

rit.



*a tempo*

na-tum ante o-mni-a sae-cu-la.

De - um

na-tum ante o-mni-a sae-cu-la.

Lu-men de lu-mi-ne, De - um

na-tum ante o-mni-a sae-cu-la. De-um de De - o, lu-men de lu-mi-ne, De - um

*a tempo*

ve-rum de De - o ve - ro. Ge - ni - tum, non fa-ctum, con-sub-stan-ti - a - lem

ve-rum de De - o ve - ro. Ge - ni - tum, non fa-ctum, con-sub-stan-ti - a - lem

ve - rum de De - o ve - ro. Ge - ni - tum, non fa-ctum, con-sub-stan-ti - a - lem

*rit.*

*pa tempo*

Pa - tri: per quem o-mni-a fa - ta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-stram sa -

Pa - tri: per quem o-mni-a fa - ta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-stram sa -

Pa - tri: per quem o-mni-a fa - ta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-stram sa -

*a tempo*

*mf rit.*

lu - tem de-scen-dit de cae - lis.  
 lu - tem de-scen-dit de cae - lis.  
 lu - tem de-scen-dit de cae - lis.

*rit.*

*mf*

*Moderato*

*cresc.*

Et in-car-na-tus est de Spi-ri-tu Sa - ncto ex Ma-ri-a Vir-gi-ne: et

*cresc.*

Et in-car-na-tus est de Spi-ri-tu Sa - ncto ex Ma-ri-a Vir-gi-ne:

*mf*

ex Ma-ri-a Vir-gi-ne: et

*p*

*Grave*

ho - mo fa - ctus est.

*p*

et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis: sub

*mf*

Cru - ci - fi - xus e - ti - am pro no - bis: sub

ho - mo fa - ctus est.

*Grave*

*pp*

*mf*

*pri*  
Allegretto moderato

et se-pul-tus est. Et re-sur - re - xit  
Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est. Et re-sur - re - xit  
Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est. Et re-sur-re - xit  
Allegretto moderato

ter - ti - a di - e se - cun - dum Scrip-tu - ras. Et a-scen-dit in cae - lum:  
ter - ti - a di - e se - cun - dum Scrip-tu - ras. Et a-scen-dit in cae - lum:  
ter - ti - a di - e se - cun - dum Scrip-tu - ras. Et a-scen-dit in cae - lum:  
Moderato

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo -  
se - det ad dex - te - ram Pa - tris. cum glo -  
se - det ad dex - te - ram Pa - tris. cum.  
Moderato

## Maestoso

- ri - a, ju-di - ca-re vi - vos et mor-tu - os: cu-jus re-gni non e-rit fi -  
 ri - a, ju-di - ca-re vi - vos et mor-tu - os: cu-jus re-gni non  
 glo - ri - a, ju-di - ca-re vi - vos et mor - tu - os: cu-jus re-gni non e -  
 - - - - -

## Poco agitato

- - - - nis. Et in Spi - ri-tum Sa-nc-tum, Do - mi-num, et vi - vi - fi -  
 erit fi - - nis. Et in Spi - ri-tum Sa-nc-tum, Do - mi-num, et vi - vi - fi -  
 - rit fi - - nis. Et in Spi - ri-tum Sa-nc-tum, Do - mi-num, et vi - vi - fi -  
 Poco agitato

can - tem: qui ex Pa-tre Fi - li - o - que pro - ce - - dit. Qui cum  
 can - tem: qui ex Pa-tre Fi - li - o - que pro - ce - dit. Qui cum  
 can - tem: qui ex Pa-tre Fi - li - o - que pro - ce - dit. Qui cum

**Maestoso**

Pa-tre et Fi-li-o si - mul a - do - ra - tur, et con-glo - ri - fi - ca - tur: qui lo -  
 Pa-tre et Fi-li-o si - mul a - do - ra - tur, et con-glo - ri - fi - ca - tur: qui lo -  
 Pa-tre et Fi-li-o si - mul a - do - ra - tur, et con-glo - ri - fi - ca - tur: qui lo -

**Maestoso**

Moderato

cu - tus est per Pro - phe - tas. Et u - nam, sa - nctam, ca - tho - li - cam et  
 cu - tus est per Pro - phe - tas. Et u - nam, sa - nctam, ca - tho - li - cam et  
 cu - tus est per Pro - phe - tas. Et u - nam, sa - nctam, ca - tho - li - cam et

Moderato

a - po-sto-li-cam Ec - cle - si-am. Con - fi - te-or u - num ba-ptis-ma in re-mis - si -  
 a - po-sto-li-cam Ec - cle - si-am. Con - fi - te-or u - num ba-ptis-ma in re-mis - si -  
 a - po-sto-li-cam Ec - cle - si-am. Con - fi - te - or u - num ba-ptis-ma in re-mis - si -

## Maestoso

o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -  
 o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -  
 o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -

Maestoso

## Agitato

rit  
 o-nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri  
 o-nem mor - tu - o - rum. et vi -  
 o-nem mor - tu - o - rum. et

Agitato

sae - cu - li. A - men, A-men, A - - men, A - - men, A - - men.  
 ff  
 tam ven - tu - ri sae - cu - li. A - men, A-men, A-men, A - - men.  
 ff  
 vi - tam ven - tu - ri sae - cu - li. A - men, A - men, A - - men.

## SANCTUS

Moderato

Moderato

Three staves of music. The top two staves have treble clefs and the bottom staff has a bass clef. The key signature is one sharp. The tempo is marked 'Moderato'. The vocal parts sing 'Sa - nctus, Sa - nctus, Sa - nctus,' in a steady eighth-note pattern.

ff Maestoso

ff Maestoso

Three staves of music. The top two staves have treble clefs and the bottom staff has a bass clef. The key signature changes to no sharps or flats. The tempo is marked 'ff Maestoso'. The vocal parts sing 'Sa - nctus, Sa - nctus Do-mi-nus De - us Sa - ba -' followed by a repeat of the phrase.

Maestoso

Maestoso

Three staves of music. The top two staves have treble clefs and the bottom staff has a bass clef. The key signature changes to one sharp. The tempo is marked 'Maestoso'. The vocal parts sing 'Sa - nctus, Sa - nctus Do-mi-nus De - us Sa - ba -' followed by a repeat of the phrase.

Poco accel.

Poco accel.

Three staves of music. The top two staves have treble clefs and the bottom staff has a bass clef. The key signature changes to one sharp. The tempo is marked 'Poco accel.'. The vocal parts sing 'oth. Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a. Ho -' followed by a repeat of the phrase.

Poco accel.

Poco accel.

Three staves of music. The top two staves have treble clefs and the bottom staff has a bass clef. The key signature changes to one sharp. The tempo is marked 'Poco accel.'. The vocal parts sing 'oth. Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.' The music concludes with a final dynamic 'p'.

san-na, Ho-san-na Ho-san-na in ex - cel - sis, Ho-

Ho-san-na, Ho-san-na,

Ho-san-na, Ho-san-na,

Ho-san-na in ex - cel - sis, Ho-san-na in ex - cel - sis, in ex - cel - sis.

Ho-san-na in ex - cel - sis, Ho-san-na in ex - cel - sis, in ex - cel - sis.

Ho-san-na in ex - cel - sis, Ho-san-na in ex - cel - sis.

## BENEDICTUS

Larghetto

Be - ne - di - ctus Be - - ne -

Be - ne - di - ctus qui ve - nit in no - - mi - ne

Be - ne - di - ctus qui ve - - nit in

Larghetto

*mf*

di - ctus, qui ve - nit in no - mi-ne Do - mi -  
*mf*      *mf*  
 Do - mi - ni. Be-ne - di - ctus! Be-ne - di - ctus! Be-ne - di -  
*mf*      *mf*  
 no-mi - ne Do - mi - ni. Be-ne - di - ctus! Be-ne - di - ctus! Be-ne - di -

*Poco agitato.*

ni. Ho-san-na, Ho-san-na Ho-san-na in ex - cel - sis, Ho -  
*pp*      *pp*  
 ctus! Ho - san-na, Ho - san-na,  
*pp*      *pp*  
 ctus! Ho - san-na, Ho - san-na,

*Poco agitato*

san-na in ex - cel - sis, Ho-san-na in ex - cel - sis, in ex - cel - sis.  
 Ho-san-na in ex - cel - sis, Ho-san-na in ex - cel - sis, in ex - cel - sis.  
 Ho-san-na in ex - cel - sis, Ho - san - na in ex - cel - sis.

## AGNUS DEI

Grave

A - gnu - s De - i, A - gnu - s De - i qui tol - lis pec - ca - ta  
 A - gnu - s De - i, A - gnu - s De - i qui tol - lis pec - ca - ta  
 A - gnu - s De - i, A - gnu - s De - i qui tol - lis pec - ca - ta

Grave

Moderato

mu - ndi: mi - se - re - re no - bis. A - gnu - s De -  
 mu - ndi: mi - se - re - re no - bis. A - gnu - s  
 mu - ndi: mi - se - re - re no - bis.

Moderato

i, qui tol - lis, qui tol - lis pec - ca - ta mu - - ndi:  
 De - - i, qui tol - lis pec - ca - ta mu - - ndi:  
 A - gnus De - i, qui tol - lis pec - ca - ta mu - - ndi:

*p rit.*  
 do - na no - bis, do - na no - bis pa - - - cem.  
*p*  
 do - na no - bis, do - na no - bis pa - - - cem.  
*p*  
 do - na no - bis, do - na no - bis pa - - - cem.

*rit.*  
*p*  
*pp*

## DEVELOPMENT OF BOYS' AND MEN'S CHOIRS

*(Continued from Page 203)*

At least ninety per cent of the boys from the ages of nine to fifteen are possible choristers. Defective ears, laryngial troubles and other things which are obstacles to musical development are the exception and not the rule.

Large choirs are unnecessary. It is a mistake to think otherwise. There are only a few churches on this continent where a choir of twenty trebles and twenty choristers, divided properly on the three lower parts, would prove inadequate. The greatest choirs of England and the Continent are relatively small organizations.

Even Mr. Richard Terry's famous choirs at the vast cathedral of Westminster owns to a personnel of only twenty-five trebles and a dozen adult singers. And yet in this immense edifice such a small chorus is sufficient to interpret with splendid effect not only the neumes of the plain chant but also the trying compositions of the medieval masters.

The carrying power of a trained voice is very much greater than that of the untrained voice. Just as perfect acoustics in a large hall or theater make audible the faintest sounds, so a well cultivated tone-quality invests a voice with an elasticity and carrying power which give to its most delicate nuances a clarity that is remarkable.

At times musicians object to my contentions on the ground that all my experience has been with great city parishes of unusual equipment. I should like to say that while I have been engaged during the greater part of my active musical career in city parishes, I have experimented even in country districts to discover the real value musically of ordinary every day boys. During the past season, I went at the request of a priest to a very small town in a farming district to gather the boys of his parish into a tentative choir. The very first examination revealed what I expected, namely sufficient material for a splendid choir. And frequently during the last thirteen years I have been called upon to select the choristers for choirs in all types of parishes. I have yet to visit the parish (of course I exclude unusually poor parishes in districts where the people are scattered over many miles of country) that does not offer the raw material for a successful choir. Priests and musicians will find it if they search. The material is at hand; it awaits cultivation.

The objection that boys cannot be kept interested and in good discipline after the first novelty wears off is not substantial. Experience has disproven it thoroughly. If a high ideal of music is proposed to them and a sense of personal responsibility is inculcated early, there will be no difficulty in enlisting the enthusiastic co-operation of the lads.

Not only is an artistic choir a help in the spiritual work of a parish; it is also a financial asset that yields reliable dividends, an investment rather than an expense. Solemn services previously unattended become popular, new parties take an active interest in parochial affairs; generous contributors become more generous, and the gross receipts of the parish per annum are increased to an amount that not only neutralizes the current expense of the choir but nets an acceptable sum to the parochial exchequer. This fact is confirmed by the experience of many pastors.

The choir schools of England are given most of the credit for the superlative excellence of the English choirs. The chief advantage of these schools is that the choristers are under the constant supervision of the director who in some instances is also the choirmaster. Daily rehearsals are attended by the boys, and a thoroughgoing course in vocal culture and general technique is thus given an opportunity to produce a perfect product. But why may not the parochial schools of this country serve the same purpose and accomplish the same results? In each parochial school a certain course in general music is provided, and if a special course including daily rehearsals for the choristers of the parish choir were to be arranged and carefully followed, it is difficult to see just why we may not have in this country as perfect choirs as in England or any other country.

A favorite retort of the antagonists of the boys' choir, when confronted with the wonderful singing of the English and some European choirs, is in effect that the youngsters of these countries are endowed by nature with better voices and warmer musical temperament than our Canadian and American boys. With this point in view I examined the choristers of most of the English Cathedral choirs and of many Continental choirs, but I returned to America and to the city of Chicago perfectly satisfied with the musical endowments of our American boys.

THE REAL DIFFICULTY OF THE CHURCH MUSIC  
SITUATION IN AMERICA.

The spiritual values of a trained choir of boys and men cannot be over-emphasized. Furthermore, the possibility of developing the fresh young voices of the American boys into mediums of perfect artistic expression is indisputable.

But where are the competent choirmasters to undertake the work?

Many priests are eager to provide their churches with such organizations as I have been arguing for, but they are confronted with the supreme difficulty of securing competent musicians to organize the choirs and to train the boys.

This then, is the practical question par excellence of the musical situation on this continent.

What can be done by the bishops and clergy of America to provide able choirmasters?

Some have thought that the solution of the difficulty was to invite musicians from Europe to take charge of the choirs here, and pursuing this conviction have brought a certain number to this continent. But the experiment failed, for the conditions here are radically so different from the conditions under which most European musicians have been accustomed to work, that good results were impossible. Many musicians have been accustomed to work at the wrong end, attacking at once matters of repertory, striving to replace immediately the accustomed figured music with plain chant and music of the most severe form, without first having prepared the proper instrument for an adequate interpretation of this music. The experience of the last seven years has abundantly proven the necessity of educating native talent for the positions in our churches.

Concerted effort on the part of those in authority is the sure and only means by which steady improvement of the musical features of worship can be assured. Seven years have elapsed since the publication of the encyclical by His Holiness, and in spite of the good will of all concerned, the progress of the movement has been desultory and not at all in proportion to the wealth of opportunity at our command.

A great central school of music-pedagogy organized and maintained under the supervision of the hierarchy will alone fill the need. Only such an institution can disseminate the right principles and methods widely enough to affect the general musical situation. In such a "Schola Cantorum" native talent can be educated to cope with all the difficulties of organizing, maintaining, and scientifically training splendid choruses of boys and men. One or two musicians, perhaps

a priest also from each diocese, graduating from a thorough practical as well as technical course in such an institution, would be equipped to extend the best ideals and methods throughout their respective dioceses. In the course of a few years the musical courses in the parochial schools of these dioceses would be seen to effect great practical results. Local musicians would find in the graduates of such a school, instructors who would be able to solve their particular difficulties and guide them with assurance in all the departments of music with which every successful choirmaster must be familiar.

To found such a school is not a great difficulty. In a large metropolis like New York City, even the first year would involve no uncertainty. Students flock in great numbers every year to all the musical conservatories that affect to teach church music, and return to take up active work altogether unequipped to meet the difficulties of the situation, and without an understanding of the basic principles of the subject. A "National School for Catholic Church Musicians" would appeal to a great number of talented students, and in a short time the bishops who had cooperated in the founding of such an institution would reap the harvest for their dioceses.

The Faculty of such a school would require not more than three instructors, and if these were carefully chosen, and the course proposed well advertised in the professional circles, the immediate success of the undertaking would be assured.

After thirteen years devoted to the subject of boys' choirs and the musical situation, I must say candidly that without some national institution of the kind described, the possibility of a general improvement of our Church music is not very clear. We need a general movement, and only a general school will accomplish general results.

I have given but meager attention during this address to the praise of plain chant. I feel that any paper on Church music is incomplete without a reference to this sweetest of all forms of music, but my purpose in accepting the invitation of the Committee to speak upon the subject of Church music was to emphasize the radical change necessary before plain chant or any other form of ecclesiastical music has a right to be considered. Once get the correct ideals and methods of training boys understood and accepted by the clergy and musicians in general and matters of repertory will be readily adjusted. The deep spiritual content of plain chant will then have adequate opportunity for eloquent appeal and all the fitting music of other types will unfold a deeper meaning.

## COMMUNICATIONS

This column will publish communications received for issuance, provided the writer's name is signed, to the original. If desired, the name will be withheld when printed here. In conformity with most magazines no attention will be paid to anonymous letters. For a beginning however, the following anonymous letter will be printed:

Jersey City, N. J.  
May 20, 1931.

Dear Sir:

In answer to your inquiry, I beg leave to inform you that those compositions of the Solesmes records, such as "Christus Resurgens" which are not in the Solesmes "Liber Usualis", you will find in "Processionale Monasticum" published by Desclée.

Permit me to congratulate you on the recent issues of your magazine, "The Caecilia", especially for the different articles on Gregorian Chant interpreting the Solesmes Rhythm, which, as you know, is now almost universally being adopted as the most authentic rendition of the official music of the Church.

Am I presuming too much in thinking that your columns are open to discussion? If they are may I be permitted respectfully to criticize some of the contents of the current issue? Professor Leonard S. Whalen states: "The writer believes that (the Chant) is one form of Church music to which (the boy voice) is not adapted, and in which a consistently good performance cannot be expected."—Sic! This statement seems quite surprising. The more so, since in the pages of one of our leading magazines a well-known choir director recently denied having made such a remark when it was erroneously attributed to him.

Inasmuch as the notes of the various Chant modes are none other than those used in our modern major scale, their order of importance and distribution alone being different, it would, I am sure, be of interest to your readers to learn why Professor Whalen subscribes to such an opinion. As for a practical rendition of the Chant by a boys' choir whose beautiful performance, à la Solesmes, which disproves the above writer's contention, I would recommend his visiting the Pius X Liturgical School of Music in New York City, during their coming Summer School. These boys come from various parishes in New York City and Brooklyn. As the old saw puts it: "The proof of the pudding is in the eating!"

I was quite surprised to find you using half and quarter notes when transcribing the priest's intonation for the *Asperges Me*, and also for the psalmodic verse, "Miserere Mei" of the same composition! And in the "Vidi Aquam", you use eighth and whole notes for the "Confitemini" verse! Yet the modern transcription of the Vatican Edition, which all of us are now bound to use, and which your esteemed house has for sale, makes exclusive use of eighth notes with an occasional quarter note to express the quick flowing rhythm of the chant.

In your April issue the Rev. Fr. Ludwig Bonvin, S. J. quotes the work of Dom Jeannin. The late Dom André Mocquereau, R. I. P., ably refuted the latter's contention in his "Examen des Critiques" published by Desclée also. Moreover, any student of the History of the Chant, knows that the "12th and 13th centuries" were the decadent periods wherein the Chant was overshadowed by the birth of modern music. Finally, be speculations what they may, "in practice" no one is allowed to use a mensuralistic rendition, as the letter of Pope Pius X to Herr Haberl, the President of the Caecilian Society of Germany, so clearly proves, wherein His Holiness commanded the latter to adopt the uniform method of rendition. This fact was well brought out by Very Reverend Stephen Thuis, O. S. B. of St. Meinrad's Seminary, Indiana, in reply to Fr. Bonvin in one of the former issues of the Ecclesiastical Review of Philadelphia.

Commenting on the effective "Salutaris" of Marks, you mention that this composition is approved by The Society of St. Gregory of America. But in your "Current Comment Column" you write of the rendition by a choir in Winthrop, Mass., of some compositions which are specifically included on the "Condemned List" not only of the St. Gregory Society but of many dioceses in the country! As the "White List" so well says: "The musical value of such religious compositions does not enter into the question. The exception taken is their purely LITURGICAL UNFITNESS according to the principles declared in the Motu Proprio." Perhaps, however, the said concert in Winthrop was not staged in the House of God. Let us hope that it was not.

Together with a few others of your readers, the writer was quite surprised to learn that Mercadante's "Seven Last Words" were sung in the Seminary of St. Mary-of-the-Lake, Chicago. What a pity that their otherwise excellent program was marred with this operatic flourish!

Yours for uniformity,  
A STUDENT OF LITURGICAL CHANT.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

EDITORS NOTE:

The following letter from Indianapolis indicates why there is a real choir at the Sacred Heart Church. We asked Mr. Boerger to write something for us, and this letter in correspondence was received. It struck us as being so direct and to the point with good information, that it might be printed for our readers' interest. So here it is, straight and unadulterated. By reviews of the way successful choirs "do it", we hope to help stimulate success in other places, where such necessary cooperation does not exist. TELL US ABOUT YOUR CHOIR!

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### THE SOCIAL SIDE OF VOLUNTEER CHOIRS

Indianapolis, Ind.

That first of all, an enthusiastic and lively choir master and organist must be at the head, goes without saying. Then, a whole-souled pastor who is *with* the choir and the organist. Where two such persons work side by side, and hand in hand, a good faithful choir *must* result. We, here at Sacred Heart, have such a pastor; and, as for the organist in charge, in spite of his 46 years on the bench, and his "advanced" age, (born 1868) he still steps out as briskly as a young man of 25!

#### REHEARSALS

We have had 35 rehearsals during the past school year. Records of attendance have been kept. Three singers have perfect attendance; several missed only 2 or 3 rehearsals. A few, on account of sickness or work in the evening brought the average attendance of the men down to 80%; the ladies, to 73%, making an average attendance of 76½%. This is considered a good average. The other year I showed a similar report to Otto Singenberger, and he thought it was fine. (Try, you city organists, and get a record of *your* choir's attendance for next year, and let's hear from you—Editor.) Our choir consists of 31 members—15 men and 16 girls.

#### THE PASTOR'S TREATS

Twice a year the choir gets a treat from the pastor. Christmas and Easter, after the last high Mass, we go in a body to the monastery, where "Father J. J." as we affectionately call him, is on hand "with the goods." These often include a book for each singer; prayer books and rosaries for the girls, etc. On Christmas there

are candies for the fair ones, and cigars and cigarettes for the modest males. Easter eggs (*real ones!*) are handed out on Easter, and we'll not be surprised next Christmas if Brother Franz (the good faithful cook at the monastery for over 20 years) hands each singer a big loaf of his famous home-baked pumpernickel along with the pastor's other gifts. The male section of the choir is also invited to the annual banquet given by the pastor to the Church Trustees, while the girls' section has an evening at cards and games with ice cream, candy, etc., and in addition each lady gets a valuable prize.

#### CHOIR OUTINGS

The past year we had our annual summer picnic 20 miles from the city, and our Fall Wienie roast. Then we had a birthday surprise on one of our boys (a stag affair) which has been advertised from coast to coast by my old Horatio Jim Mahoney of Los Angeles, who dropped in on his way to New York, just in time for the Weinmarsch and the lunch. Jim and I have been "cronies" since we were boys at the Teachers' Seminary under that matchless genius, Prof. Singenberger. Then, only recently, we surprised our young II Bass, Bob Schmalz when he least expected it, and all this during that terrific heat! There were two separate farewells the past year to choir girls leaving for the convent. Regularly this happens in our choir. Girls, just when they know a few masses and Offertories, get the notion to marry, or, feel the higher call to the religious life. The entire choir visited the New Scottish Rite Cathedral one eve during the winter, and we were most courteously shown this magnificent building. A farewell reception to two of our Franciscan Fathers before leaving for China, must not be omitted; nor the reception to the newly ordained Father Rudolph, O. F. M. recently. All these our choir attended socially during the past year.

#### SECULAR SONGS

By actual count, the 15 men in our choir, can, and *do* sing 13 different choruses, all of them German songs, but two. And all of us "boys," but one, were born in the good old U. S. With the ladies we sing 7 or 8 choruses. Mind, not *sacred* choruses these! They are the pick of the very best and most popular in the domain of secular music—songs that can be sung to any audience, and be appreciated and understood. Would be pleased to give the titles to any one wanting same. (Should be stated that for the past three years we gave a yearly concert on or near St. Caecilia's day.)

## CONCLUSION

All of our singers are volunteers; very few of them have had any vocal training. But we do, seriously, we do sing pretty respectable four-voiced masses, Offertories, Motets for Benediction, etc. Only last Easter we "did" Greith's beautiful and effective Terra Tremuit, and the "easy" (?) seven-voiced Domine Deus by Stehle. The Oremus by Singenberger we also sing now and then. (This wonderfully inspired work should be sung oftener. Why is n't it?) We also do the well-known Emitte Spiritum by Schuetke. For Stehle's Domine Deus I'm obliged to my very able friend and fellow student, good old Christ. Zittel of Toledo, Ohio.

Hope you'll enjoy reading this. You'll conclude that the writer is just a plain jolly good fellow who thoroughly enjoys his work. Will "Billy" Meyer of Milwaukee, Aloys Pfeilschifter of Cleveland, or Joe Auler of St. Louis, every one of them 46 years on the job, report next?

F. J. BOERGER

**Literature Reviews****ART FORMS IN SACRED MUSIC**

By SR. MARIE CECILE, C. S. C., MUS. DOC.

A new work, issued by the Bruce Publishing Company, Milwaukee, dedicated to the Congregation of the Sisters of the Holy Cross.

This little book deals with Gregorian Chant, Polyphony, Monophonic Music, The Mass, Vespers, Hymns, Carols, Motets, Anthems, and Instrumental Music in the Church. Part II covers Sacred Concert Music, and the Oratorio. All is handled in a pleasing, readable manner, and suggests the thesis in its form.

It quotes articles from THE CAECILIA, the CATHOLIC CHOIRMASTER, The ETUDE, AVE MARIA, and other modern periodicals, as well as the standard works on church music.

It will prove interesting to the Catholic reader, and informative to the non-Catholic as it covers the field of Catholic church music concisely, and in a logical manner.

**ESSENTIALS IN SIGHT SINGING**

By NICOLA A. MONTANI (2 volumes)

In process of publication at the time of this review, these eagerly anticipated volumes will no doubt be ready for distribution by the time our issue is off the press.

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The author has long been identified with choral work in Philadelphia and New York and is represented by compositions in many of the leading catalogs. His long experience and leadership in the field, and his characteristic, scholarship and thoroughness promise a most creditable, useful and valuable contribution to the literature for Choir Directors and students.

**Music Reviews****CANTABO DOMINO**

By OTTO A. SINGENBERGER

"CANTABO DOMINO" is a collection of Latin hymns for unison, two, three and four part women's voices, by German and Italian composers, selected by Otto A. Singenberger... There are 25 pieces in all, taken from ancient and modern sources and offering a variety of styles, all of an ecclesiastical character. One number is for unison chorus, twelve are for 2 part, five for 3 part, and five for 4 part chorus. Among the authors represented, the one most frequently met with, is the Rev. H. Gruender, S. J. of St. Louis University. In his nine contributions he applies his well known fluent and skilled technique to arrangements of works by other composers. Choirs will give special welcome to two melodious and easy settings of the "Jesu Dulcis" by Kothe and Zeller as well as the two "Tantum Ergos" adapted from compositions by Jaspers.

—*"Fortnightly Review"*, August, 1931.

**ST. JOSEPH'S HYMNAL**

By REV. JOSEPH WOLF

A complete prayer book and hymnal, splendidly bound, now published by McLaughlin & Reilly Company.

The singers' edition contains Hymns for the entire ecclesiastical year. Gregorian Masses—"de Angelis", "Orbis Factor", "Alme Pater", and "cum jubilo" Requiem and all the Responses; Music for the Litanies, and for Benediction. Morning and evening hymns, eleven

Christmas hymns, one in honor of Christ the King, The Little Flower, St. Patrick, and other saints.

The Prayer section contains all the ordinary prayers for the faithful; for morning, evening, mass, confession, communion, stations of the cross, ordinary litanies, mass prayers for altar boys, the new act of consecration to the Sacred Heart on the feast of Christ the King, etc.

The accompaniment is presented in large size to fit the organ comfortably, and contains the Singenberger harmonizations to the chant, and has a Prelude and Postlude to each hymn, composed by Piel, Oberhoffer.

This publication is a complete and practical manual for congregation or choir. It is durable and complete, up to date, and liturgically approved. 14,500 copies of this book have been sold since 1925, (actual figures, by sworn statement of publisher, based on printing records) a sale which proves its appeal. In the hands of the new publishers it should become even better known.

#### F. J. McDONOUGH SUCCUMBS

Just as this paper was about to go to press, news was received that Prof. F. J. McDonough, Organist at St. John's Church, Rensselaer, New York, for over 47 years died August 11, 1931. The Diocesan priests' choir, directed by Rev. John Gaffigan, furnished the music of the Mass, and a Pie Jesu, by the deceased, was sung by Mr. Frank X. Kirsch, of Albany, at the Offertory. Professor McDonough was also Supervisor of Music in the Public Schools of Rensselaer, and since the Motu Proprio of Pius X, has been a leader in performing and composing Liturgical compositions for Church Services. His compositions are well known throughout the country, some of which have appeared in recent issues of THE CAECILIA, and all of which are published by McLaughlin & Reilly Co., Boston, Mass. The following tribute was noted in an article in "The Evangelist", referring to his death. "To him his position was not merely that of an organist in the usual meaning of the word. His was a vocation to serve God through his music. Deeply religious, always he sought to gratify God with voice and instrument. He loved the Ritual and the music of the Church, and instilled that love into others." More extended notice will appear in these columns next month.

#### R. I. P.

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# Suggested Music

(FIGURED)

## FOR COMING FEASTS

**Friday, October 2: Feast of Guardian Angels.**

332 Mass of the Guardian Angels. Male Voices, McEvoy .....	.60
506 Mass in honor of the Holy Guardian Angels. 2 or 4 voices, Msgr. H. Tappert .....	.60
Voice Parts .....	.25
1923-9 Hymns: .....	.25
Hymn to Guardian Angel, 3 voices, P. Piel. Zum hl. Schutzenengel. P. Piel.	
O Engel aus den Scharen, 3 voices. A. Wilt- berger.	
Hymn to the Guardian Angel, 3 voices. A. Wiltberger.	

**Saturday, October 3: Feast of "The Little Flower"  
St. Teresa of the Child Jesus.**

393 Mass in honor of the "Little Flower" for two voices, T. Francis Burke. Score .....	.60
Voice parts .....	.25
519 Mass in honor of St. Teresa for two voices, J. J. Meyer .....	.35
314 Hymn to St. Teresa (2 settings) Rev. John G. Hacker, S.J. .....	.15
549 Hymn to "The Little Flower" (2 settings) (English and German words), J. J. and C. Meyer. ....	.15

**Sunday, October 4: Feast of St. Francis of Assisi.  
19th Sunday After Pentecost.**

447 Mass in honor of St. Francis of Assisi, 2, 3 or 4 voices. J. Singenberger .....	.35
510 Mass in honor of St. Francis of Assisi, 4 mixed voices. W. Spencer Johnson .....	.75
Hymns: .....	
1923-10.	
To Salute St. Francis, P. Piel.	
Gruss an den hl. Fraziskus.	
St. Francis Our Helper in Need, P. Piel. .20	
1918-9.	
Blessed Saint Francis, P. Piel.	
Sankt Fraziskus.	
St. Francis Our Father, P. Piel.	
Der hl. Franziskus unser Vater.	
To St. Francis, J. Singenberger (3 voices)	
St. Franziskus, Vater der Armen, P. Piel.	
St. Francis Assisi, P. Piel. ....	.30

**Tuesday, October 6: Feast of St. Bruno.**

Unison Mass in honor of St. Bruno, R. R. Terry. .75	
Voice part .....	.25

**Wednesday, October 7: Feast of The Holy Rosary.**

Offertory: In Me Gratia Omnis Viae, for 2 voices, by A. Edmonds Tozer, Mus. Doc. ....	.20
The same by Rev. C. Becker (1914-10) .....	.20
Gradual: Proper Veritatem, for 4 mixed voices, by John Singenberger (1914-9) .....	.20

**Monday, October 12: Feast of St. Wilfrid.**

166 Mass of St. Wilfred, T.T.B.B., J. Halett Shepard .....	.60
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**Sunday, October 25: Feast of Christ The King.**

360 Mass in honor of Christ the King (Without Credo, on Gregorian theme Jesu Redemptor Omnium) for S.A.T.B. by Rev. George V. Predmore. ....	.60
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463 Proper of Mass for Feast of Christ The King, with chorus Christ Triumphant by Otto Singenberger. Various settings of Proper by Pierron, "M.G." and Eder. for Unison or S.A.T.B. ....	.35
418 Christ Triumphant, Chorus for S.A.T.B. by Margaret Zender Beaulieu .....	.15

**Thursday, October 28: Feast of SS. Simon and  
Jude.**

148: Introit—Mihi Autem, S.A.T.B. G. Capocci. Gradual—Constitutes, S.A.T.B. O. Ravanello. Offert.—In Omnem Terram. Gregorian. Justorum Animae. Gregorian. ....	.15
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**Sunday, November 1: Feast of All Saints.**

94 Proper of Mass, for S.A.T.B. by Capocci, Falkenstein and Tresch .....	.20
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576 Gradual—Timete Dominum, 2 voices, J. Singenberger.	
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Offert.—Justorum Animae, 2 voices, by P. U. Kornmueller.	
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Gradual—Timete Dominum, T.T.B.B., by J. Mitterer.	
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Offert.—Justorum Animae, T.T.B.B., by L. Perosi. ....	.15
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**Monday, November 2: Feast of All Souls.**

334 Hymn—Let A Pious Prayer Be Said.....	.25
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Requiem Mass, Dies Irae, etc.	
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(Gregorian, Singenberger or Haller)	
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**Wednesday, November 4: Feast of St. Charles  
Borromeo.**

503 Mass in honor of St. Charles Borromeo, Unison, by Rev. Charles Becker .....	.35
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